



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

*A Political Hymn to Shamash.* — By J. DYNELEY  
PRINCE, Ph. D., Professor in Columbia University,  
New York City.

This hymn of *Šamaš-šum-ukîn*, the rebellious viceroy and brother of the last great Assyrian king *Ašur-bâni-pal*, is of peculiar interest, because it is more than the ordinary invocation of a king to a god. After the usual praises of the divine power of the sun-god, *Šamaš-šum-ukîn* says, in line 9: "a mighty one as a partner thou givest me", a clear allusion to his imperious brother *Ašur-bâni-pal*. The hymn continues significantly in line 13: "the unopened documents of my glory thou proclaimest", implying that an unknown, but glorious future awaits the king. Most significant of all, *Samaš-šu-mukîn* prays in line 27: "my partner may I overcome", and in line 30: "may I change my command"; viz., release himself from the Assyrian overlordship, plainly showing that, at the time when this hymn was composed, the rupture between *Ašur-bâni-pal* and *Samaš-šum-ukîn* was contemplated, even if it had not become a fact.

The Semitic-Babylonian cuneiform text is published by David H. Myhrman in *Babylonian Hymns and Psalms* (Philadelphia, 1911), Plates 22—23, without photographic reproduction. The plates, although mutilated here and there, are plain enough to indicate the nature of the inscription, which is couched in fine style, characterized by an abundance of epithet, giving a literary merit to the production far above that of the ordinary conventional prayer. The whole hymn breathes a sincerity entirely natural in view of the special purpose and earnest desire of the supplicant.

**Obverse.**

1 (ra)-bu-u git-ma-lu a-pil ili ina arxi il Babbar-ra

Great one; perfect one; son of the god in the month of  
Šamaš;

- 2 . . . . -tu šu-u pi-tu-u pa-an kalam-me mu-kal-lim nûra  
 . . . . he who opens the face of the lands; who reveals light;
- 3 (muš)- te-šir ina šarru-ti-ma UB-KAL mimma šum-šu  
 Who rules aright in my kingdom, the mighty ruler of  
 everything;
- 4 . . dannu il Šamaš (d U-tu) ša-ru-ur matâti  
 . . powerful one, Šamaš, glory of the lands.
- 5 (UD-KIB)-NUN-KI cu-lul E-Babbar-ra  
 Sippar, the shadow of the Temple of Šamaš
- 6 . . . . ina il Marduk tuk-lat Babîli (KA-DINGIR-RA-KI)  
 . . . . by means of Marduk the help of Babylon
- 7 . . . . (eli?) bi-ti-ka u-taq-qu-u il Annunaki il Igigi  
 . . . . (upon?) thy house the Annunaki (and) Igigi pour  
 out (bounteously).
- 8 il Me um-me cal-mat qaqqa-du i-tal-la-la mēšara-ka  
 The goddess Me, mother of the black-headed, justifies thy  
 righteousness.
- 9 danna ina tap-pa-a tu-šar-ši  
 A mighty one as a partner thou givest (me).
- 10 ana la i-ša-ru ta-nam-din ap-lu  
 To him who is unworthy thou givest a son.
- 11 da-(al)-ti sik-kur šam-e tu-pat-ti  
 The door (and) the bolt of heaven thou openest.
- 12 ana la na-ti-lu ta-šak-kan nûra  
 For him who seeth not thou makest light.
- 13 duppi tanadâtia (UB-MU) la pi-ta-a tu-ša-as-si  
 The unopened documents of my glory thou proclaimest.
- 14 ina libbi immere tu-šat-tar šira  
 Among the lambs thou makest plenteous the meat.
- 15 daiân (DI-KUD) il Annunaki bēl il Igigi  
 Judge of the Annunaki, lord of the Igigi;
- 16 il Šamaš bēlia dūr ši-ma-a-ti at-ta-ma  
 Šamaš, my lord, wall of my fate art thou.
- 17 ana-ku m; il Šamaš-šum-ukîn mâr ili-šu  
 I Šamaš-šum-ukîn the son of his god, (thee)
- 18 ina xul-lu-pa-ni dub-lu giš da-(al-tu) giš as-ma-ru-u  
 For our protection a foundation, door (?), lance;
- 19 lu šal-ma iccur nûri (XU-CAB) giš narkabat ci-(mit-tim)  
 še-ma

Verily propitious, bird of light, to the chariot of my span  
favorable

20 *pal-xa-ku ad-ra-ku u šu-ta-du-ra-ku*

I reverence, I fear and I am greatly in awe (of thee)

21 (*mu*)-*ṭib-bi ia-ši u bitia* (E-MU)

who makest glad myself and my house.

22 (*at-taz-*) *kar ab* (A-A) *amêli abu* (A-A) *-ku-nu ab* (A-A)  
*mât ili* . . . .

I proclaim the father of mankind, your father, father of  
the land of . . .

23 (*na-piš*)-*tu ši-i-mu a-lak-ti dum-mi-iq*

(my life) do thou order; my going do thou favor.

24 (*tu-šar*)-*ši ra-i-ma luš-tu-u-a*

Do thou grant mercy; may I drink

25 *ni-me-qa šuttu ianu-u-a* (ME-U-A)

wisdom; in dreams where am I?

26 *šuttu aṭ-tu lu ana damiq-tim šuk-na*

O turn the black dream to favor!

### Reverse

27 *i-ša-riš lul-lik tap-pa-a lu-uk-šu-ud*

Righteously may I walk; my partner may I overcome!

28 *ina u* (UD)-*mi-ia lu-rak damiqtam*

In my days may I prolong (thy) favor!

29 . . . *šu* . . . . -*ma-ka ša damiqtim*

. . . . . thy . . of favor.

30 *daiân* (DI-KUD) *lu-(nak)-kir qa-bu-ua*

O judge, let me change my command!

31 . . . . . *ri-ša-a-tu bît biltuia* (BIL-TU-MU)

. . . . . (may he fill?) with joy the house of my  
tribute!

32 *il Me ri-* . . . . . *li-iz-ziz ina xegallia* (KAN-MU)

Goddess Me . . . . . may she be strong for my plenty!

33 *il Me ma-* . . . . . *li-iz-ziz ina damiqtia*

Goddess Me . . . . . may she be strong for my  
favor!

34 *šêp tal-lak-(ti lu)-šal-li-mu ina idia*

The foot of my progress may she make perfect for my power!

35 A-A . . . . . *pa-(ká)-di ina arkia*

. . . . . to preserve behind me!

36 *li* . . . . . *il Bu-ne-ne rubu-ka damiq-tim*

(May) the goddess Bunene (endow) thy prince with favor!

37 *il A-(A)* . . . . . *ta(?)* . . . . . *ši xul-qu-ma*

May the goddess A-A . . . . . they are destroyed.

38 *il Šamaš abu (A-A)* . . . . . *at-(ta) ri-ša-a ri-e-mu*

Šamaš, father (?) . . . . . do thou grant mercy!

39 *il Šam-ši alu(?) -ka* . . . . .

O Šamaš, thy city . . . . .

40 *il Me* . . . . . *ru-bu-ka*

Goddess Me . . . . . thy prince

41 *il Me* . . . . . *-ka li-ṭib-bu*

Goddess . . . . . may thy . . be sweet!

42 KA-KA(?) -MA(?) . . . GA(?) -TU-LAL *il Sam-še*

a prayer . . . . . a complete one to Šamaš.

### Grammatical Commentary

1. *ina arxi Babbar-ra* 'in the month of Šamaš' = the seventh month, *Tašritum* = *Tišri*, which was dedicated to the sun-god. The form *Babbar* is a reduplication of Sum. *bar*, the primary meaning of which is 'divide, penetrate' (see my MSL., 53 and cf. below on line 4). The reduplication has its counterpart in Sum. *tattab* from *tab* 'two'.

It is probable that this line is not the first line of the inscription, as the epithets herein contained apply rather to the king than to the god. The expression "son of the god" implies always a pious person (cf. line 17) and could only have been used of Šamaš-šum-ukîn, whose name probably precedes this first line. The following epithets in lines 2—3 ff. are undoubtedly descriptive of the god himself.

3. UB-KAL is clearly a combination of UB = *na'âdu*, Br. 5783 and *tanattu*, Br. 5784 respectively = 'be lofty' and 'glory'. KAL = *kal* and *lig* = *dannu* 'mighty'. The familiar *abkallu* 'leader' in Semitic, from Sum. *ab-kal*, is probably a

variant of this *ub-kal*, as AB = Sem. *nasîku* 'prince, prominent person' and appears also as a prefix in Sum. *ab-xal* 'seer'.

4. *Šamaš* is here called *il U-tu*, which I interpret to mean the god of the setting sun; viz., *u-* is the abstract prefix so common in Sumerian, + *tu* = *erēbu* 'enter, set', said of the sun. *U-tu* is, therefore, the epithet of the setting *Šamaš*, while *Babbar* = UD is the sun-god in his noonday glory. I am not inclined to connect *u-tu* with UD = *ud* etymologically, as I did in MSL. 355, although there was, no doubt, a paronomastic suggestion between the two forms.

5. *Samaš-šum-ukîn* restored Sippar; cf. Lehmann, *Šam.* II, 9, 24 ff.

7. *Utaqqû* is the *Iftaal* of נִקְחָ; an unusual form. *Šamaš* is the god of plenty here, as in line 14.

8. *il Me* is evidently a variant of the reduplicated *il Meme*, a secondary name of the goddess *Gula*, who seems to figure here as the consort of *Šamaš*. The form *il Me* appears in this inscription in lines 32; 32; 40; 41.

9. *Ina tappâ* 'as a companion'; *ina* = 'for'; we should expect *ana*. *Tappû* 'partner' is probably a Sumerian loanword from Sum. *tab* 'two, another', and is not from Sem. נִפֶּה; Muss-Arnolt, *Dictionary*, s. v. *tappû*.

10; 12. Note in these lines the characteristic Babylonian disregard for the case-endings, an indication that these suffixes probably ceased to be pronounced at a comparatively early date.

14. The sun-god appears here as the god of plenty, as in line 7.

18. *Ina xullupani dublu* 'a foundation to protect us'; a difficult phrase. *Xullupu* = 'cover'; hence 'protect' and *dublu* = *išdu* 'foundation', II. R. 35, 43 cf. The *-ni* is probably the 1 p. pl. suffix. The metaphor is plainly that of a fortification. The sun-god is called here "the door" (*daltu*) evidently of safety for his worshippers, and also "the lance" (*asmarû*, from the same stem as Ar. *musmâr* 'nail'), because of his penetrating power. He is therefore a weapon of defence.

19. XU-CAB = *iccur nûri* 'bird of light', because of his flight across the heavens. Note that the storm-god *Zû* is also pictured as a bird.

22. This A-A here = *abu* 'father', as in line 38, and is not the goddess *Ā*, seen in line 37.

26. *Aṭ-tu*, an unusual feminine adjective from עֹמֶה 'be dark, cloudy'.

36. *il Bu-ne-ne* was the consort of *Malik* with whom she attended the sun-god.

37. Clearly the goddess *Ā* here, the consort of *Šamaš*.

38. Here again A-A = *abu* 'father', as in line 22.

42. KA-KA-MA = Sum. *inim-inim-ma* = Sem. *šiptu* 'incantation, exorcism'. We expect rather Sum. *a-ra-zu* = *teslîtu* 'prayer', as this hymn is an invocation. GA-ṬU-LAL is composed of the elements GA-ṬU = *malû* 'be full' + redundant LAL = *lû*; also = *malû*.